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American Art News

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EXHIBITIONS

Calendar of New York Exhibitions. See Page 2.
IN THE GALLERIES.

New York.

Blakeslee Gallery, 358 Fifth Avenue—Early English, Italian and Flemish paintings.
Julius Böhler, 34 West 54 St.—Works of art. Old paintings.
Bonaventure Galleries, 5 East 35th Street—Rare books and fine bindings, old engravings and art objects. Choice paintings.
Canessa Gallery, 479 Fifth Avenue—Antique works of art.
C. J. Charles, 718 Fifth Avenue—Works of art.
Cottier Galleries, 3 East 40th Street—Representative paintings, art objects and decorations.
C. J. Dearden, 7 East 41 St.—Old chairs.
Durand-Ruel Galleries, 5 West 36th Street—Ancient and modern paintings.
Duven Brothers, 302 Fifth Avenue—Works of art.
Ehrich Galleries, 463 Fifth Avenue—Permanent exhibition of Old Masters.
V. G. Fischer Gallery, 467 Fifth Avenue—Selected old and modern masters.
The Folsom Galleries, 396 Fifth Avenue—Selected paintings and art objects.
P. W. French & Co., 142 Madison Avenue—Rare antique tapestries, furniture, embroideries, art objects.
Gimpel and Wildenstein Galleries, 636 Fifth Avenue—High-class old paintings and works of art.
J. & S. Goldschmidt, 580 Fifth Avenue—Old works of art.
E. M. Hodgkins, 630 Fifth Ave.—Works of art. Drawings and pictures.
Holland Gallery, 500 Fifth Ave.—Modern paintings.
Katz Galleries, 103 West 74 St.—Paintings, engravings, etchings and framing. Special agents for Rookwood potteries.
Kelekian Galleries, 275 Fifth Avenue—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.
Kleinberger Galleries, 12 West 40th St.—Old Masters.
Knoedler Galleries, 556 Fifth Avenue—Paintings of Dutch and Barbizon Schools, and early English mezzo-tints and sporting prints.
Kouchakji Frères, 7 East 41 St.—Rakka, Persian and Babylonian pottery, rugs.
Macbeth Galleries, 450 Fifth Avenue—Paintings by American artists.
Montross Gallery, 550 Fifth Avenue—Selected American paintings. Early Chinese paintings.
Moulton & Ricketts, 12 West 45 St.—American and foreign paintings. Original etchings.
Frank Partridge, 741 Fifth Ave.—Antique furniture. Chinese porcelains.
Louis Ralston, 567 Fifth Avenue—High class paintings by early English and Barbizon masters.
Henry Reinhardt, 565 Fifth Avenue—Old and modern paintings.
Scott & Fowles, 590 Fifth Avenue—High-class examples of the Barbizon, Dutch and early English schools.
Rudolf Seckel, 31 East 12 St.—Rare old etchings, engravings and mezzotints.
Seligmann & Co., 7 West 36th Street—Genuine Works of Art.
Steinmeyer & Sons, 34 West 54 St.—High-class old paintings.
The Louis XIV Galleries, 257 Fifth Avenue—Portraits, antique jewelry. Objets d'art.
Arthur Tooth & Sons, 537 Fifth Avenue—Carefully selected paintings by Dutch and Barbizon artists.
H. Van Slochem, 477 Fifth Avenue—Old Masters.
H. O. Watson & Co., 16 W. 30 St.—Works of art. Period furniture.
Yamanaka & Co., 254 Fifth Avenue—Things Japanese and Chinese.

Boston.
Vose Galleries—Early English and modern paintings (Foreign and American).

Chicago.
Moulton & Ricketts—American and foreign paintings. Original etchings.
Henry Reinhardt—Old and modern paintings.
Albert Roullier—Original etchings.

Germany.
Julius Bohler, Munich—Works of art. High-class old paintings.
Galerie Heinemann, Munich—High-class paintings of German, Old English and Barbizon Schools.
J. & S. Goldschmidt, Frankfurt—High-class antiquities.

G. von Mallmann Galleries, Berlin—High-class old paintings and drawings.
Dr. Jacob Hirsch, Munich—Greek and Roman antiquities and numismatics.

London.

P. & D. Colnaghi & Obach—Paintings, drawings and engravings by old masters.
Dowdeswell & Dowdeswell, Ltd.—Fine old masters.
R. Gutekunst—Original engravings and etchings.
E. M. Hodgkins—Works of art.
Knoedler Galleries—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.
Netherlands Gallery—Old masters.
Wm. B. Paterson—Early Chinese and Persian pottery and paintings. Selected pictures by Old Masters.
Persian Art Gallery, Ltd.—Miniatures, MS., bronzes, textiles, pottery, etc.

FOREIGN ART ITEMS.

Many valuable art treasures were destroyed by fire when the Church of the Assunta was burned in Palermo last week.

Camille Julian read a paper at the last meeting of the French Academy, describing the discovery in the Dordogne of the oldest known representation of the human form known as the "Tausalle Venus."

The pictures which adorn the walls of the Sciarra Palace in Rome have a story of their own. When Prince Sciarra-Colonna went bankrupt the bailiffs, in taking an inventory of the treasures, overlooked a little door be-

L'HERMITTE FOR ST. LOUIS.

The City Art Museum of St. Louis has purchased for its permanent collection, "La Moisson," by L'Hermitte. The canvas, perhaps the most noted of the artist's works, received a gold medal at the Salon of 1883, was acquired by an English collector and afterwards came into the possession of Arthur Tooth & Sons from whom it is now acquired by the Museum. The canvas is now hung in the Museum and is now a centre of attraction.

MARISES FOR SCRANTON.

There have been recently added to the collection of Mr. James G. Shepherd, of Scranton, Pa., three valuable and important oils by Matthew Maris, the "Enfant Couchée," "Lady Shalott" and a "Child's Head." The first two examples were in the Andrew Maxwell collection for some thirty years, and were sold at the sale of his effects at Christie's, June 3, 1910, to two different dealers. The "Child's Head" comes from the Ure collection in Glasgow, in which city Mr. Maxwell resided. The three examples are each thoroughly typical of the Dutch master. The "Enfant Couchée" was described by writers in the London journals, when with its companions, now owned by Mr. Shepherd, it was exhibited in the display of Matthew Maris' works in the Wallace Gallery in London "as having all the greatness of the 'Mona Lisa.'" Mr. Shepherd is to be congratulated upon the ownership of these beautiful pictures.

WALKER BUYS OLD PORTRAIT.

The half-length portrait, said to be by Reynolds of himself, in a red gown and with the insignia of the post of President of the Royal Academy, the head topped with a black hat, and which was shown at the Ehrich Galleries in past seasons, was purchased by Mr. T. B. Walker of Minneapolis, at a recent sale in a small uptown auction gallery for \$1,200.

"SOCIETY NOT WORTH WHILE."

A special dispatch to the "New York Times" from Los Angeles, Cal., says ex-Senator W. A. Clark is not contemplating any advances toward New York society, now that his Fifth Ave. home is open. For the Senator, while he thinks the "Four Hundred" may be good people, believes they are not "worth while."

"My house in New York is now open, and we entertain our friends almost daily," the Senator said. "But we seek our friends among people of artistic inclinations and from them we receive the pleasure which others may find in other forms of society, but which I do not consider worth my while."

"My house is open every day to those who desire to see the art objects which I have gathered."

"I have also the desire to entertain bodies of people who may wish to see my collections; for instance, I have invited the Iowa Society of New York to spend a day with me in March, then I intend to invite the Lotos Club of New York, so that, with my friends and others who wish to see what objects of interest I have, I am not likely to be lonely."

"Further, I intend to make my pictures, tapestries, and other collections available for students of art in New York."



MRS. DILLON,

By Raeburn.

Privately shown by Mr. Th. Heinemann, of Munich, at Savoy Hotel, New York.

Sabin Galleries—Pictures, engravings, rare books, autographs, etc.

Shepherd Bros.—Pictures by the early British masters.

Arthur Tooth & Sons—Carefully selected paintings by Dutch and Barbizon artists.

Paris.

Canessa Galleries—Antique art works.
M. Demotte—Antiques, works of art.

Dr. Jacob Hirsch—Greek and Roman antiquities and numismatics.

Hamburger Frères—Works of art.
Kelekian Galleries—Potteries, rugs, embroideries, antique jewelry, etc.

Knoedler Galleries—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.

Kleinberger Galleries—Old Masters.
Kouchakji Frères—Rakka, Persian and Babylonian pottery.

Reiza Kahn Monif—Persian antiques.

Steinmeyer & Sons—High-class old paintings.

Arthur Tooth & Sons—Carefully selected paintings by Dutch and Barbizon artists.

hind a heavy curtain which led into a private suite of rooms where the Prince kept his most treasured works of art. This oversight enabled him to pack in a double-bottomed trunk ten of the most precious—all by renowned old masters—and get them across the frontier to Paris, even hoodwinking the Customs authorities. The pictures were acquired by the former Baron Alphonse de Rothschild at an extravagantly fabulous figure and the proceeds enabled the Prince, after his affairs were settled, to restock his gallery to his heart's desire.

Auguste Rodin is in Rome to assist in the unveiling of his statue, "L'Homme qui Marche." It is the first time Rodin has been in Rome for thirty-five years, but he has refused to be interviewed.

CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.

Berlin Photographic Co., 305 Madison Ave.—Paintings by Hamilton E. Field to Mar. 7.

Brooklyn Institute of Arts and Sciences, Eastern Parkway—Open daily. Admission Mondays and Tuesdays, 25 cents. Free on other days.

C. J. Charles Gallery, 718 Fifth Ave.—Early English pottery.

City Club, 55 West 44 St.—Mural paintings. Crosby & Co., Bway, and 74 St.—Paintings by Theodore K. Pembroke.

Durand-Ruel Galleries, 5 West 36 St.—Paintings by Renoir, to Mar. 9.

V. G. Fischer Galleries, 467 Fifth Ave.—Special exhibition of primitives. Admission by card.

Folsom Galleries, 396 Fifth Ave.—Paintings and drawings by Bryson Burroughs.

Katz Gallery, 103 West 74 St.—Forty oils by forty American painters. Drawings by Maud Hunt Squire. Opens Feb. 11.

Kennedy's 613 Fifth Ave.—Etchings owned by late Sir Seymour Haden.

Keppel & Co., 4 East 39 St.—Etchings by Whistler.

Knoedler Galleries, 556 Fifth Ave.—Paintings by Mrs. Johansen (Jean McLean), Feb. 15-19. Five centuries of prints. Opens Feb. 19. Paintings of bird dogs and landscapes by Percival Rosseau, to Feb. 24.

Lotos Club—Annual exhibition works by artist members.

Macbeth Gallery, 450 Fifth Ave.—Pictures by F. Ballard Williams, Gardner Symons, Wm. Sartain, Ben Foster, Paul Dougherty and Chas. H. Davis, to Mar. 2.

MacDowell Club, 106 West 55 St.—Modern paintings by Americans. Eighth Group.

Metropolitan Museum, Central Park—Open daily from 10 A. M. to 5 P. M.; Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays, 25 cents. Free on other days.

Montross Gallery, 550 Fifth Ave.—Pictures by Childe Hassam, to Feb. 24.

Moulton & Ricketts, 12 West 45 St.—Paintings by E. S. Bogert to Feb. 24. Paintings of hunting dogs by Ed. H. Osthaus.

National Arts Club—Etchings by E. T. Hurley. Opens Feb. 21.

Photo-Secession Gallery, 291 Fifth Ave.—Paintings by Marsden Hartley, to Feb. 26.

Powell Gallery, 983 Sixth Ave.—Pastels by 14 American artists, to Mar. 9.

AUCTION SALES.

New York.

American Art Galleries, 6 East 23 St.—Art objects belonging to the late Mrs. Mary Adelaide Yerkes, Feb. 19, 20 and 21, at 2.30 P. M.

Anderson Auction Co., 284 Madison Ave.—Old and modern paintings and art objects removed from the galleries of The V. G. Fischer Art Co., Washington, D. C., Feb. 19-24, at 2.30 and 8.30 P. M., except Saturday evening.

Plaza Hotel—Combined collector's sale of old and modern paintings, Feb. 19 and 20, at 8.00 P. M. Mr. Thos. E. Kirby, Auctioneer.

Europe.

BERLIN—Lepkes Auction Haus.—The noted Weber picture collection of Hamburg, Feb. 20-22.

EXHIBITIONS NOW ON.

American Group at Macbeth's.

The first "group" exhibition of American paintings at the Macbeth Gallery, No. 450 Fifth Ave., opened on Wednesday last, to continue through March 2d. It is composed of five works each of those well-known painters—Paul Dougherty, C. H. Davis, Ben Foster, Wm. Sartain, Gardner Symons and F. Ballard Williams. The examples of each man have been well chosen to show his characteristics and method. Perhaps the best of the examples of that always able marine painter, Paul Dougherty, are "The Cove," a forceful and richly colored work, and "At the Base of the Cliff," with strength and the depth of knowledge this artist possesses. F. Ballard Williams' five examples are all individual and characteristically beautiful in color.

William Sartain shows those poetical and tender renditions of long distances and far horizons on yellow tawny afternoons, while C. H. Davis gives "The Full Tide of Autumn," a lusciously colored, clear, aired landscape; and "Hillside in October," original in conception and point of view. Ben Foster's varied examples are characteristically good. The best is "Afternoon at Long Pre," clear aired, lovely toned, with good distance and a depth of quality. Gardner Symons, who portrays winter landscapes, with a novel freshness of view and rare sympathy, is well represented. Perhaps he is at his best in "The Open River." His "Snowclad Hills" is an equally good example.

Renoir at Durand-Ruel's.

A retrospective exhibition of twenty-one oils by Renoir opened at the Durand-Ruel Galleries, No. 5 West 36 St., on Wednesday, to continue through March 9. The earliest example is the well-remembered and charming "Jeune Femme se Coiffant" of 1875, and the latest, the "Jeune Fille Cousant" of 1903. The display, which well exemplifies the able painter's versatility, will be a delight to lovers of purity of color and tone, refinement of treatment and honesty of execution. The ivory-like flesh tones of the "Femme Lisant" and the "Jeune Fille Cousant," the fresh, clear color and truthful expression of "Mme. B." in her portrait reproduced in this issue, the natural pose and expression of the "Woman at the Piano" recently sold to Mr. Martin A. Ryerson of Chicago, and reproduced elsewhere, and the sparkling color, light and air of the landscapes, notably of the "Boulevard," "Seine at Argenteuil" and the "Promenade au bord de la Mer" will appeal to art lovers. The display is worthy of longer mention than can be given this morning.

Forty Americans at Katz's.

Mr. Louis Katz in his consistent and persistent advocacy of the cause of American art, has decided to have at stated intervals, displays of choice groups of specially selected paintings by American artists, and is now holding the first of these "group" exhibitions at his gallery, 103 West 74 St., through Feb. 24. The characteristic of the exhibition is evenness of quality, and a number of well known names are included in the catalog. Of the 40 exhibitors, nearly every painter has honored Mr. Katz with one of the best examples of his work.

Among the most noteworthy canvases are John F. Carlson's "Winter," Paul Coney's "Rainy Day, Fifty-ninth Street," "The Faun," by E. Irving Couse, Bolton Brown's "New Moon," "On the Rhine," by Colin Campbell Cooper, "Early Evening—The Ausable," by Joseph H. Boston, "Melting Snow," by Charles Warren Eaton, "Hopi Desert," by Albert L. Groll, A. L. Kroll's "Morning," "Scene in Venice," by Ossip L. Linde, William Ritschel's "Early Morning—The Pacific," an unusually fine William S. Robinson, "The Prelude," and an interesting portrait by William T. Smedley.

"Sentinels of Bronze and Gray," by Frederick J. Mulhaupt, shows a depth of knowledge and has charm of sentiment, R. M. Shurtleff's "The Bearer—Meadow Trail," shows him at his best, and Irving R. Wiles, "The Window," is characteristically interesting. Other strong works are by Charles P. Gruppe, Louis P. Dessar, Ben Foster, C. C. Curran, Charles Melville Dewey, M. Jean McLean, DeWitt Parshall, Leonard Ochtman, M. Peterson, Henry R. Poore, Henry B. Snell, Douglas Volk, R. W. Van Boskerck, Carleton Wiggins, Charles H. Woodbury, Cullen Yates, Elliott Torrey, Charles H. Davis, Edward A. Bell, J. P. Benson, Bruce Crane, L. F. Berneker and Jonas Lie.

In the middle gallery there is an attractive group of pastel drawings by Maud Squire, which illustrate peasant life in various countries. These are strong and ably done and have truth and sincerity.

Hassam at Montross's.

At the Montross Gallery, 500 Fifth Ave., there is on view until Feb. 24, a group of paintings by Childe Hassam, which includes landscapes, figure subjects, portraits and street scenes. There are examples of his work from 1894 to the present year. This retrospective exhibition of the work of a strong and able painter is one of the most interesting art events of the season. Each example has been carefully chosen and the same joyous color and knowledge prevails throughout, and holds and satisfies the observer. Could anything be better than "Brooklyn Bridge" (1894), with its luminous light and simple, truthful presentment, or the delicious tone and color of the low-keyed, bluish-toned, picturesque and charming "Silver Poplar Pool" (1912)? "Sunlight on An Old House" (1897), has beautiful sunlight effect and has well kept its color and "Early Spring in Maine" (1909), is a simple direct transcript of nature. "The Northwest Wind, 2nd" (1909), with its beautiful fresh tone blues and scintillating, vibrant water, a small canvas, is one of the best pictures in the show.

Altogether an inspiring and satisfying exhibition in every respect.

Max Weber "The Futurist."

At the Murray Hill Gallery, 274 Madison Ave., Max Weber, the most ardent devotee and follower of the Frenchman, Matisse, in America, is holding an exhibition of some 40 oils and drawings through Feb. 24. These remarkable productions at first view impress by their harmony of color, but the man's viewpoint and unusual drawing and grouping of his figures give an almost weird effect. That he is serious,

honest and a simple believer in his method of expression is soon learned when he talks. His art expression would appear to be one of the emotions without regard to form or canons. He says that his motive is "to express purity, humility, and truth." He studied at the N. Y. Art Student's League for several years, then spent nearly four years abroad, during which time he was Jean Paul Lauren's "star" pupil. After his first year in Paris, however, he broke away from all academical teaching and sacrificed what seemed to his masters a brilliant future in conventional art.

However incoherent this mode of expression may be to those who cannot comprehend its vagueness, it is not to be condemned since it is an appeal for understanding.

It cannot be denied, in all fairness, that the exhibition evinces some power of thought and not a little beauty of color and line. To those who will study it without prejudice, the courage and independence of commercialism it reveals will win respect.

Burroughs at Folsom's.

Nineteen recent canvases by Bryson Burroughs are on view at the Folsom Galleries, 396 Fifth Ave., until March 2. While many of them reflect Puvis de Chavannes and are gentle reminders of the art of Arthur B. Davies, they possess individual decorative qualities and are in a low-color key and almost in flat tints, and original in composition. The "Morning Star" has good color values and "The Princess and the Swineherd," with its tender, quiet tones, makes its appeal to poetical emotions. A "Portrait of Mrs. S. S." shows good flesh tones and an unusually agreeable combination of color. There is a series of four pictures illustrating the story of "Venus and Adonis."

It is in the "Divine Huntress," however, that the artist's extreme originality is best exemplified. Even though the color is pleasing and the figures graceful, and well drawn, the remarkable victim of the chase, who is all that remains of a once "mere man," with his body filled with arrows, and carried upon a stick with hands and feet bound, looks little like anything that might be a party to a "divine" performance. In the entrance hall there is a group of chalk and charcoal drawings of nudes, which prove the painter's artistic impressions to be distinctively "of the earth earthy" rather than spiritual.

Hartley at Photo-Secession.

A few life studies in crayon and a score or more of oils, chiefly still lifes, by Marsden Hartley, are on exhibition at the Photo-Secession Gallery, No. 291 Fifth Ave. A public, assumed to be athirst for the productions of followers and imitators of the so-called "Post-Impressionists," "Cubists" and "Futurists" of France, is informed by one Charles H. Caffin, in a letter to the New York "Evening Post," whose own able critic, Dr. Lloyd, it would be supposed, is competent to pass judgment upon art exhibitions, without the assistance of such "butter-in" as Mr. Caffin, that "the artist comes from the country and is self-taught." It can only be assumed, therefore, that the Matisse and Picasso germs infect the American, as well as the French atmosphere, and have found their way into Mr. Hartley's humble home—for, although he has some idea of drawing and some regard for color—his productions—they cannot be called pictures—like those of Max Weber, mentioned elsewhere—are direct reflections of the French "Futurists." The exhibition is not a novelty after those of Weber, Carles, Sterne and others, and is commended to those "who like this kind of thing."

Art at City Club.

The fourth in the series of winter exhibitions now on at the City Club includes a group by mural painters, namely, E. H. Blashfield, who shows drawings and studies for his various important decorations for municipal and other buildings through the country, Maitland Armstrong, who has studies for the Harrisburg State Capitol, together with stained glass designs; Taber Sears with some important examples, and William Laurel Harris, who shows various phases of his art. He has designs for mosaics and sketches for large important works. A large photograph, illustrating his decoration in the Empire Theatre, gives an excellent idea of the intellectual qualities and grace of line in the composition. Some of his studies in burnt wood are among the most attractive works in the display.

Charles M. Shean has a graceful, richly colored panel; and C. Y. Turner exhibits some of his always interesting examples. Other artists, who contribute to this unique and attractive exhibit, are Ernest Peixotto, A. R. Willett, F. L. Stoddard, F. D. Marsh, George W. Breck and Joseph M. Lichtenauer. Altogether some ninety specimens of mural decoration are shown, and represent paintings in government buildings, theatres, museums and many private houses in a large

number of cities in the United States. The exhibition is an interesting and important presentment of the advancement of mural painting in America within recent years.

Mrs. Johansen at Knoedler's.

Miss M. Jean McLane (Mrs. Johansen) is showing at the Knoedler Galleries, 556 Fifth Ave., through Feb. 19, fourteen of her recent portraits. The artist, whose strong work has long since given her a place of importance in American art, reveals herself in this attractive display as a serious student and sympathetic painter. She draws well and is an unusual colorist, and in her able technique, translates various human characteristics with truth and virility. The portrait of Mr. Albert Spaulding has good character and is a clever arrangement. "Mrs. John Henry Hammond and Daughter" is an excellent piece of portraiture, and that of "Miss Marion Mason," in a brilliant green gown, scintillates with life. "Baby Margaret J." is a delicious presentment of childhood. "Mrs. Wilfred Clamroth" shows a well-painted head, but an awkward arrangement of the hands mars an otherwise good work. The artist is to be commended for her always clever arrangements of her subjects and the essentials surrounding them. Her color is always refined and her work beams with life.

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EXHIBITION CALENDAR FOR ARTISTS

NATIONAL ACADEMY OF DESIGN, 215 West 57 St.
Eighty-seventh annual exhibition.

Works received.....Feb. 21-22
Opening of exhibition.....Mar. 9
Closing of exhibition.....Apr. 14

CHARCOAL CLUB AND PEABODY INSTITUTE, Baltimore, Md.

Contemporary American Art.
Opening of exhibition.....Feb. 27
Closing of exhibition.....Mar. 17

NEW HAVEN PAINT AND CLAY CLUB, 59 Elm St., New Haven, Conn.

Exhibits received.....April 1
Exhibition opens.....April 8
Exhibition closes.....April 20

IN AND OUT THE STUDIOS

The marriage of Miss Marie Sampere and Francisco Pausas, both formerly of Spain but now of New York City, has been formally announced by Madam Victorine Vitardell and Dr. and Mrs. E. J. Sartabous, cousins of the bride. Mr. Pausas who has lived in New York for several years, is a successful portrait and landscape painter and has painted a number of well known persons in this city. He is a close friend of Graner and Sorolla.

Orlando Rouland's exhibition of portraits and landscapes, recently held at the Doll & Richards gallery, Boston, met with unusual success. Several landscapes were sold, and a number of portrait orders were received. The exhibition opened in Pittsburgh Thursday, and will continue there until March 1, after which it will be shown at the McDowell Club in New York beginning March 7, in connection with examples of other good painters in the Tenth "Group" display. The "group" will include Colin Campbell Cooper, Henry B. Snell, Harry Van der Weyden, Ernest Peixotto, William H. Howe, Chester Hayes, Philip Little and Spencer Nichols.

At her Van Dyke Studio Marian Swinton gave a reception and exhibition of recent portraits, landscapes and still life Feb. 8 and 9. The exhibition was a success in point of attendance and sales. Two portrait commissions were also received.

A memorial exhibition, composed of works in oil, and water-color and black and whites, by the late W. St. John Harper, will open at the Snedecor Art Rooms, 107 West 46 St., Feb. 16. The exhibition, which will be open two weeks, and the works in which will be for sale—the proceeds to go to the artist's widow and daughter—has been arranged by a committee of the Artists' Aid Society, composed of F. S. Church, C. Y. Turner and R. F. Bloodgood.

Edwin H. Blashfield made an address on Monday night on "Mural Painting in America" at the meeting of the Municipal Art Society at the National Arts Club, and spoke of Sargent as being head and shoulders taller as a painter than any man alive. Plans for the mural decoration in the Washington Irving High School were discussed.

Martha W. Baxter gave an "Artist's" tea at her Sherwood Studio on Tuesday last. Recent miniature and oil portraits were shown and admired for their delicacy of touch and charm of color. Among the artists present were Leonard Davis, Elsie Southwick, Ella Valk and Mrs. W. V. Birney.

The annual exhibition of paintings by artists members of the Lotos Club, will be opened in the club's gallery this evening with a reception. Further mention will be made next week.

J. Campbell Phillips is receiving many congratulations on his recently completed half-length seated portrait of Dr. John A. Wyeth which he painted for the New York Academy of Medicine. Mr. Phillips has had a busy winter executing important portrait commissions, and among one of his best canvases was a full-length presentation of the eminent physician, Dr. Simon Baruch.

The fourth annual exhibition of the State Normal School at West Chester, Pa., will open in the Library Gallery on March 27 to continue through April 30.

DIRECTOR TO LECTURE.

A course of six illustrated lectures on the "Principles of Greek Art" will be given free to the public in the lecture hall of the Metropolitan Museum by Dr. Edward Robinson, the Director. The lectures will be held on Monday and Thursday afternoons, as follows: "The Conditions Which Influenced the Development of Greek Art," Feb. 26; "The Treatment of the Human Figure," Feb. 29; "The Human Figure," continued March 4; "Composition"—The Group, Pediment, Metope and Frieze—March 7; "The Principles of Greek Architecture," March 11, and "Decoration and the Smaller Arts," March 14.

NAT'L ACADEMY ASS'N INC'D.

A bill incorporating the National Academy Association, to be located in New York, was introduced in the Legislature at Albany on Tuesday by Senator Wainwright.

The objects of the association are to develop and encourage the study of the fine arts, to aid artists and associations of artists, to disseminate the knowledge of and to stimulate an interest in the fine arts and to erect a building or buildings, provided with galleries, exhibition spaces, lecture rooms and accommodations for artists and associations of artists devoted to work in the various departments of the fine arts.

The incorporators are John W. Alexander, Howard Russell Butler, Frederick Dielman, Harry W. Watrous, Francis C. Jones, Kenyon Cox, Daniel C. French, Herbert Adams, Cass Gilbert, Alexander T. Van Laer, C. Grant La Farge, William A. Borling, Arnold W. Brunner, Elliott Daingerfield, Henry A. MacNeil, Isador Konti, Bert Hanson, Donn Barber, Edwin H. Blashfield, Charles Dana Gibson, William J. Gaynor and George McAneny.

Mrs. Lamb's Exhibit.

An exhibition of some 40 paintings and studies by Ella Condie Lamb is on at the gallery of the Church of the Holy Communion, 49 West 20 St., through Feb. 20. Her four large panels, "Memory," "Love," "Hope," and "Faith," which are being reproduced in mosaic for the Lakewood Chapel, Minneapolis, are among the most important examples. "Study of Head for Madonna," and a mosaic reproduction of same, are sweet and tender in expression and well executed. There are a number of portraits, among them the strong, well-painted and dignified presentation of Mr. Charles Lamb, seen before, and "The Crystal," a portrait of Miss Gertrude McMannis, which is good in arrangement and color. Several broadly conceived and atmospheric landscapes add variety and interest to the display which is a remarkably strong and decorative "One Woman's" show.

PENN. ACADEMY EXHIBIT.

(Second Notice.)

Little, if any, change in the general estimate of the 107th annual exhibition of the Penn. Academy of the Fine Arts, now in its second week in Philadelphia, in last week's first hasty review of said exhibition in this journal, can be made this week. I said last Saturday that while the exhibition lacks somewhat of the "tang" or sensational flavor which the work of American artists resident abroad—many of them influenced by the extreme movements of French art of late—used to give the Philadelphia displays, the exhibition this year is a thoroughly conservative, and—from the conventional art viewpoint—a sane one. In other words, it is a thoroughly good, if not thrilling display. Its one sensational feature is the evidence it presents, in a group of some twenty-two canvases, of the surprising artistic somersault of Henry Golden Dearth. This display of Mr. Dearth has affected all the art writers who have seen and criticized the exhibition, and moved them to a surprising degree, some almost to tears, and others to almost impious exclamations, while the language of many of the older painters who have seen the display is, as a rule, "unfit for publication." The younger painters, on the other hand, unite in a chorus of praise of Mr. Dearth's performance. Mr. Huneker, in his "Sun" article on the Academy display, speaks of Mr. Dearth's color as "amorphous." But enough on this subject, lest any reader should opine that there is a "dearth" of other pictures to speak of, and such is not the case.

I must here correct my statement of last week that there are 790 oils in the exhibition. There are 568 oils hung. The error was due to the pictures not being numbered consecutively in the catalog and 790 was the last number recorded.

Several sales have already been made. They are as follows: The Academy purchased "A Girl Sweeping," by Wm. M. Paxton, and "Girl with the Fan," by Robert Henri. Wm. M. Chase bought "Notre Dame, Paris," by George Oberteuffer. Other pictures sold were "The Sands of Barnegat," by Richard Blossom Farley; "The Docks, Concarneau," by H. G. Dearth, and "The Unlucky One," by Frederick G. R. Roth.

Gallery A and South Corridor.

It is time to begin a general review of the exhibition, and, starting with gallery A and the South Corridor, I find best represented there Robert D. Gauley with his now somewhat hackneyed, but still beautiful and dignified single figure work, "Tanagra," A. L. Kroll with a delightful spring landscape, Albert R. Thayer with a full-length seated figure, "Meditation," which in strength of modelling and drawing and fine color quality recalls Bonnat, George Elmer Browne with a typical full-aided, solidly-painted French landscape, Alice Shille with a clever figure work, "Yellow Butterfly" and Max Bohm with a peculiar but effective and clever figure piece, "The Sea Babies."

There are also in this gallery a half-length portrait by John Sloan in the manner of Henri, a full-length seated, and most effective in its color, portrait by Jean McLane, "Golden Glow," a well-drawn and beautifully modelled figure of a woman conversing with a parrot, well named "The Chatterers," and another figure of a woman, unusual and fine in color, both by M. B. Copeland, who is now painting in Paris, and whose work is bound to become better known here, for it is thoroughly good and strikes a new note.

I noticed also in this gallery an impressionistic effective, breezy landscape by Walt Kuhn, William Cotton's full-length quaint, seated presentation of "Miss Dvorak" with its "startled fawn" expression, Edward C. Volkert's fine cattle piece, "The Lazy Herd," Joseph H. Boston's high-keyed, clear-aided and beautifully-painted "Sunlit Mountain—Adirondacks," Mary S. Perkins' three-quarter-length-seated figure work "Afternoon Light," charming in color. Parker Newton's admirable and true coast

(Continued on page 7.)

SECOND ANNUAL

Exhibition
of PAINTINGS

BY THE

Old Masters

AT THE

V. G. FISCHER
ART GALLERIES

467 Fifth Avenue

(Opposite the Public Library, New York)

Admission by Card

CAUSE AND EFFECT (?).

The following advertisement recently appeared in a New York daily: "Wanted, a lady of good and influential social position to solicit orders from members of the exclusive fashionable set for portraits to be painted by a prominent European artist now here. Price paid, \$2 per hour. Address....."

The Comte de Chabannes La Palice of Paris, who recently arrived in this country to execute several portrait commissions, is now in Washington, where he expects to paint Mrs. Edward H. McLean and her infant son, and Miss Draper. He has recently completed in Philadelphia a series of family portraits for Mrs. Alexander Van Rensselaer, having painted that ladies' three daughters, Mmes. Robert Cassett, Howard H. Henry and Antelo Devereux in one group, and also portraits of Mr. John Fell, Mrs. Van Rensselaer's son by her former marriage, and of her husband, Mr. Alexander Van Rensselaer.

Arthur Halmi, the Hungarian portrait painter, recently completed a portrait of President Taft.

It is reported that Senor Bacafiore, the Peruvian portrait painter, received \$16,000 from Mr. J. Pierpoint Morgan for his full-length portrait of the late John Bigelow.

R. de Madrazo, the veteran Spanish portrait painter, sails to-morrow from Cherbourg. He will execute several portrait commissions in Baltimore and will hold an exhibition in Bendann's Gallery there.

The National Association of Portrait Painters of New York City filed articles of incorporation at Albany Feb. 8 to promote art and maintain an art gallery. The directors of the new society are S. Montgomery Roosevelt, De Witt M. Lockman and Earl Stetson Crawford of New York.

TO SELL ARTIST'S ESTATE.

The beautiful home of the late Paul de Longpre at Hollywood, Cal., to be sold by Mrs. de Longpre, who, with her two children, will in a few months sail for France, where they will make their future home. Sixty-five paintings left by the artist will be sold in New York and in Paris. Mr. de Longpre passed away after a long illness on June 28 last. He was famous as a flower painter both in this country and abroad.

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BUREAU OF EXPERTIZING.

Advice as to the placing at public or private sale
of art works of all kinds, pictures, sculptures, fur-
niture, bibelots, etc., will be given at the office of
the American Art News, and also counsel as to the
value of art works and the obtaining of the best
"expert" opinion on the same. For these services
a nominal fee will be charged. Persons having art
works and desirous of disposing or obtaining an idea
of their value, will find our service on these lines
a saving of time, and, in many instances, of un-
necessary expense. It guarantees that any opinion
given will be so given without regard to personal or
commercial motives.

A WONDROUS ART CENTRE.

It is to be questioned whether the
citizens of New York, even those of its
residents or visitors, directly or indi-
rectly interested in art, at all realize
what a wondrous art centre the Me-
tropolis has grown to be. Our crowded
news and advertising columns, of late
and again this week, which necessitate
an increased number of pages; reflect
the numberless and varied activities
of the mid-art season, and prove that
New York in winter is, in some ways,
the art centre, and certainly the com-
mercial art Mecca of the civilized
world.

We would call the especial attention
of our readers to the varied programme
which our columns offer them today.
Two unusually interesting and impor-
tant exhibitions of pictures and art ob-
jects, preceding their sale at auction
next week can be viewed, both so pro-
fusely advertised as to indicate that the
rivalry of the two leading art auction
houses is approaching a critical stage
—there are no less than ten "one-man"
and "woman" shows in the Dealers'
Galleries in progress, five club exhi-
bitions, the annual and beautiful Archi-
tectural League Display and number-
less special displays of old masters, and
modern foreign and American pictures
in Dealers' Galleries, as also displays

of Oriental porcelains, rare books, and
potteries and porcelains of the near
Orient. The permanent exhibitions of
the Metropolitan Museum must also
not be forgotten.

It would be impossible for the aver-
age art-lover, resident or visitor, to see
and study one-half the art now offered
for such study. Small companies of
foreign dealers have arrived, all with
more or less choice art works, and all
crowding the art mart of the chief city
of the western world. It is a strange
development and spectacle.

And simultaneously with this con-
dition and this development, the chief
avenue of the city—its one great thor-
oughfare along which, by common con-
sent crowd the art trade and business,
and where the most beautiful wares
and works are displayed—is lined, for
a long way, with huge and ugly edi-
fices, housing thousands of sweatshop
workers, whose presence at certain
hours on the pavements disfigures and
crowds them to avoidance, and the city
authorities wink at the erection of
great disfiguring electric advertising
signs (the most offensive of which have
just been placed on a building at 42 St.,
facing the new and handsome Public
Library).

Truly these United States form a
"land of contrasts," and New York
emphasizes these contrasts.

MUNCIE (IND.)

The annual exhibition of the Muncie
Art Association will close today. The
paintings were collected by Mrs. M. F.
Johnston of Richmond, and comprise the
work of many noted artists and a large
representation of the Indiana group of
artists. Every year the Association buys
one painting for its permanent collection,
which is chosen by popular vote.

PITTSBURGH (PA.)

Director Beatty of the Carnegie Insti-
tute has received a cable from John Lav-
ery, of London, advising him that thirty-
five of the latter's paintings by Mr. Lav-
ery were shipped this week from London,
to comprise the "personal honor group"
in a special gallery at the coming Car-
negie international exhibition here. With
these there will probably be included two
of Mr. Lavery's important paintings now
in the Luxembourg.

The Associated Artists of Pittsburgh
have reason to be proud of the fact that
12 Pittsburghers are represented in the
107th Annual Exhibition of the Penn-
sylvania Academy at Philadelphia. The
list includes E. L. Blumenschein, Jo-
hanna K. W. Hailman, Margaret V. C.
Whitehead, A. H. Gorson, Will J. Hyett,
D. E. Kornhauser, Arthur W. Sparks,
Charles J. Taylor, G. H. Macrum, George
W. Sotter, L. G. Seyffert and Ralph
Kerzeski.

The number of paintings representing
these artists is 22, and speak well for an
art association which has been in exist-
ence only two years.

LINCOLN, NEB.

The eighteenth annual exhibition of
the Nebraska Art Association recently
closed. The display, which was very
successful, included canvases by Wm.
Ritschel, Fred J. Mulhaupt, Joseph Bos-
ton, Jean McLane, Hermann D. Mur-
phy, Norwood H. MacGilvary, Ben Fos-
ter, F. K. M. Rehn, Carlton T. Chap-
man, Phillip Little, Will H. Foote, F.
Townsend Hutchens, Andrew T.
Schwartz, Carleton Wiggins and others.

MR. SELIGMANN TALKS ON MORGAN TREASURE

Among the passengers on *La Prov-
ence*, which arrived Saturday, was Mr.
Jacques Seligmann who recently ac-
companied Mr. J. Pierpoint Morgan
from Paris to London to superintend
the removal here of Mr. Morgan's art
treasures.



M. JACQUES SELIGMANN.

Mr. Seligmann says the work of
packing in London is going on rapidly
and the enamels, both those from the
South Kensington Museum and those
from Paris, will be here within three
weeks. The collection of silver will
follow.

Assistant Appraiser Lathan and Lo-
renzo Chance of the Treasury Depart-
ment have both done everything pos-
sible to hasten the work. Seals are
placed on the cases as they are packed,
thus avoiding a second handling here.

These collections of enamels com-
bined will make one of the most re-
markable in the world and will be dis-
played as soon as a suitable place can
be found in the Metropolitan Museum.

In Mr. Morgan's London house is a
wonderful collection of miniatures,
pictures and furniture, while in his
English country home is his collection
of Dresden.

Some of the rarest pieces among the
enamels are the Swinigorodski collec-
tion of early Byzantine work, the
enormous triptych by Nardon Peni-
caud, the reliquaire said to have be-
longed to Mary Queen of Scots and
the Conques plaques from the Bardac
collection.

"The second part of the Hoentschel
collection which Mr. Morgan recently
purchased," said Mr. Seligmann, "will
be sent to the Metropolitan Museum in
two parts. The first part goes with the
enamels and the second part with the
sculptures and ivories. I will under-
take the arrangements in about three
weeks, sending the enamels to New
York and storing the rest in the Palace
Sagan. Perhaps Mr. Morgan will per-
mit them to be exhibited there, but the
point is not yet decided."

Mr. Seligmann commented upon the
significance attached to Mr. Morgan's
action and characterized it as being the
beginning of an art education here.
"The rapid progress made here in this
direction is startling," he continued.
"Twelve years ago, outside of the
Marquand and the Walters collections,
America possessed few genuine ex-
amples of the highest art. In many
instances this was due to the ready ac-
ceptance here of bogus works which
the more discriminating European col-
lectors had passed by. Now we have
such private collections rich in this art
as that of Messrs. B. Altman, Otto H.
Kahn, P. A. B. Widener, T. F. Ryan,
Chas. P. Taft, George Blumenthal,
Philip M. Lydig, Mrs. C. P. Hunting-
ton and many others.

"I cannot say enough," concluded
Mr. Seligmann, "in regard to the gen-
erous co-operation which Mr. Morgan

is receiving from the Secretary of the
Treasury and here in New York from
Collector Loeb. Their liberal applica-
tion of the new law is expediting our
work enormously. We are making bet-
ter headway than was anticipated and
will be ready to begin moving the sil-
ver collections over within a few
weeks."

MONTREAL.

Under the distinguished patronage
of the Duchess of Connaught, there
was opened Feb. 7 at the Art Gallery
here an exhibition of the work of Mrs.
Mary Rita Hamilton. Over 100 pic-
tures, oils, water-colors and pastels, are
shown. The work is exceedingly var-
ied both in subject and treatment.
There are portraits, figure studies,
landscapes, street scenes, Venetian
sunsets and genres, beautiful misty in-
teriors of Paris churches and an ex-
ceedingly fine Venetian courtyard
scene, full of rich color and sunlight.

Mrs. Hamilton is a Canadian by
birth and her art education was begun
under the tuition of Wyly Grier and
G. A. Reid of Toronto. Later she went
to Berlin and Paris where her work is
well known, having been accepted at
the Paris Salon and Beaux Arts for
several years past.

The Duke and Duchess of Con-
naught and the Princess Patricia pur-
chased three of Mrs. Hamilton's pic-
tures: "A Venetian Scene," from the
1905 Salon, "A Spanish Fishing Vil-
lage" and "The Cross, Pyrénées."

WASHINGTON, D. C.

The designs for the Perry Memorial,
submitted by over fifty of the leading
architects of the country have been on
exhibition at the National Museum.

Messrs. Charles Munn and Victor G.
Fischer have presented to the Corcoran
Gallery an Italian landscape by Will-
iam L. Sonntag.

At the Corcoran Gallery last week
there was a special exhibition of paint-
ings by Charles Morris Young.

Two portrait busts, one of the late
William J. Walters by William H.
Rinehart, the other of the late Thomas
J. Walsh by U. S. J. Dunbar have been
loaned to the Corcoran Gallery lately
for exhibition.

The Washington Water Color Club's
annual exhibition opened this week.
Further mention of the exhibition will
be made in our next issue.

INDIANAPOLIS (IND.)

The sixteenth annual exhibition of the
Society of Western Artists, which in-
cludes 178 interesting examples, opened
at the John Herron Institute Feb. 4 and
will continue through Feb. 25.

The society is organized in chapters,
representing various cities of the west,
with their corresponding districts, in-
cluding St. Louis, Chicago, Cincinnati,
Indianapolis and Detroit. Artists of the
northwest are members of the Chicago
chapter; and southern and southwestern
artists of the St. Louis chapter. As one
of the means to this end the society as-
sembles annually a collection of repre-
sentative works, chiefly done in the mid-
dle west, and exhibits the collection in
various cities. During the coming year
the collection will be exhibited, in turn,
in Cincinnati, Detroit, Indianapolis, Chi-
cago, Des Moines and St. Louis.

BUFFALO.

The Albright Art Gallery opened on
Saturday last an exhibition of draw-
ings by Bernard Boutet de Monvel. A
special exhibition of paintings by
George Woodbury was also opened.

Today an exhibition of bronzes by
American sculptors, lent through the
Macbeth Galleries of New York, will
be opened.

LONDON LETTER.

London, Feb. 7, 1912.

The chief topic in art circles here is still the removal of the Morgan treasures to America. While the public in general regrets the withdrawal of the important and valuable collections, many are in doubt as to what caused Mr. Morgan to take this action. When the first announcement of this withdrawal was published the reason given was the resentment against careless treatment of the collections by the South Kensington Museum officials, but I now hear on the best authority that Mr. Morgan's sole motives for his action have been advancing years, and a natural desire to have his art treasures around him and also his natural wish to avoid the heavy death duties here.

"Nearly every phase of British art is represented in his collection of pictures at his Prince's Gate residence," says Mr. James Grieg in the *Morning Post*. Romney has four canvases, "Mrs. Glyn," "Lady Hamilton Reading a Paper," "Mrs. Scott Jackson" and another "Lady Hamilton." The "Lady Glyn" was painted in 1789 and was publicly shown for the first time at the "Old Masters" exhibition in 1896. Romney received 25 gns. for this work. The two portraits by Lawrence are those of "Miss Farren" and "Miss Crocker." The first was shown at the Royal Academy in 1790 when the artist was twenty-one. It was again shown at Agnew's in 1906, and in Berlin in 1908. When this portrait was painted Miss Farren was a famous actress. She became the second wife of the twelfth Earl of Derby, and her younger daughter married the second Earl of Wilton, from whose family the picture passed a few years ago. The portrait of Miss Crocker won high praise at the Royal Academy in 1827. Reynolds is represented by three important canvases which show him at his best.

The most familiar is the "Mrs. Payne Gallwey and her son Charles," known as "Pick-a-Back," painted in 1779. The artist received £70 for the group which was engraved by J. R. Smith in 1780. Mrs. Gallwey's name was Philadelphia, and she was the daughter of James Delancey, Lieutenant-Governor of New York when that city belonged to Britain. Another fine Reynolds is "Lady Betty Delmé and Children," the work of 1777, which brought him £300 in 1780—an engraving of it by Val. Green fetched 920 grs. in the Blyth sale in 1901. The picture itself is not well known, it having been exhibited twice only, at the Royal Academy in 1895 and at Berlin four years ago. Lady Betty was the daughter of the fourth Earl of Carlisle.

The third group contains charming figures of "George Viscount Malden," in Vandyck dress, and his sister, "Lady Elizabeth Capel," children of William, fourth Earl of Essex. The date of this work is 1767-78, and the price was £175. Mr. Morgan acquired it in 1896. "Cupid as a Linkboy" was not exhibited by Reynolds, but the subject soon became popular through the medium of J. Dean's mezzotint, which was published in 1777. The picture came from Lord Sackville's famous collection at Knole, and Mr. Morgan now owns another and greater painting from this mansion—Gainsborough's "Thomas Linley with his sister Eliza," afterwards Mrs. Sheridan, for which he paid about £40,000. The "Babes in the Wood" was painted in 1770 for Viscount Palmerston at a cost of 50 gs., and engraved by James Watson. Wal-

pole when he saw the picture at the Royal Academy said it was a "charming idea." Mr. Morgan's Gainsboroughs include the celebrated "Duchess of Devonshire," stolen one night from Messrs. Agnew's Galleries and not recovered until twenty-five years later. The stately "Lady Gideon" is a far better painting.

Among other excellent pictures are "The Lady's Last Stake" or Virtue in Danger, by Hogarth, painted in 1759 for Lord Charlemont for 100 gns.; "The Countess of Albemarle," by Angelica Kaufman; "Frederick Reynolds" and "The Topham Family," by John Russell; "Mrs. Jordan," by Rev. W. M. Peters; "Evening or The Sportsman's Return," by George Morland; "Storm in Harvest," by John Linnell; "The Lost Sheep," by Landseer, and "The Mirror," by J. C. Horsley.

The auction rooms, after a few weeks of quietness, have resumed their season

PARIS LETTER.

Paris, Feb. 7, 1912.

At the Galerie des Artistes Modernes, Morerod is exhibiting a series of picturesque types, and some brilliant landscapes, the fruits of his recent travels in Morocco.

An interesting exhibition has just been inaugurated at the Grand Palais by the "Boursiers de Voyage," whose canvases are the works of conscientious and sincere artists.

Eugène Trigoulet was the painter of Berck. His works now exposed at the gallery of J. Allard show that he felt deeply the splendid beauty of the sea. His death will be regretted by all true lovers of art.

At the Galerie Blot, Paul Delatomb is exhibiting a number of canvases—harmonious and rich in color.

T. Butler, son-in-law of Claude Monet, is showing a number of pictures inspired by his talented father-in-law.



CATTLE AT PASTURE,

By Corot.

In the V. G. Fischer Art. Co.'s sale at the Anderson Auction Co.

activities, and many interesting sales are reported. At Christie's there was recently sold a collection of old and modern paintings. "Miss Hay," by Reynolds, went to Mr. Frank Sabin for £231; "Portrait of a Lady," by F. Van Der Mijl fetched £63; "The Madonna Holding the Infant Saviour," attributed to Mabuse was knocked down for £220 10s., and an "Interior with Peasants," given to Ostade, fetched £147.

A collection of pictures, chiefly of the Dutch and Early English schools was sold the beginning of the year at Robinson & Fisher's. A full-length portrait of a lady in a landscape, called "Diana," and attributed to Nicolas Maes, fetched £525; a lady and child as "Venus and Cupid," a Reynolds subject, brought 30 gns.

The artist, Sir James Linton, has recently presented to the Church of St. Alban's at Holborn the picture of "St. George and the Dragon." The canvas is well known through numerous engravings and illustrations.

BALTIMORE.

Several local artists are represented at the annual exhibition of the Pennsylvania Academy. Among those whose work is hung is Miss Alice W. Ball, represented by the strong interior with figures, "The Visitor," recently reproduced in the

From the Studios.

Joseph Bernard, the sculptor, is preparing the maquette of a monument, "Aux Victimes de l'Aviation," also the decoration for one of the rooms in the mansion of M. Nocart, the well-known collector.

Mme. Elisabeth Delvole-Carrière will give a private exhibition of her works May 25 at the Galerie Bernheim.

Maurice Roll is finishing a decorative ensemble, interesting fragments of which will be seen at the next Salon.

The animal sculptor, Jacques Froment Meurice, is putting the finishing touches to two statues of horses that will be seen at the Salon.

Several artists have recently received the Légion d'Honneur. Jules Muenier, the delicate "intimiste," and Saint Germer, the Venetian painter, are promoted to be officers; the knights elected are Rolard, the sculptor; the engraver, Taverne, and Granié, who is known by his splendid portrait of Moreno.

Among the Dealers.

M. Lowengard is moving from the Boulevard des Capucines into a fine hotel in the Champs-Élysées. In addition to some beautiful tapestries, he possesses at present a splendid suite of Louis XVI. furniture, ornamented with Beauvais tapestries. A fine collection of China and Persian porcelain is to be seen at M. Caillot's establishment.

M. Druet sold quite a number of Val-loton's pictures during his recent exhibition of that painter's works. M. Guérault has several fine 18th century statues. M. Samary is showing some pieces of furniture of the 18th century. One of them is signed Riesener, whose pencil work in the Luxembourg has made him the worthy successor of Clouet.

What Collectors Are Doing.

M. Cognacq evidently intends to make considerable acquisitions at the coming sales, and has already commissioned M. Stettiner to purchase a number of pictures at the Roussel and Jacques Doucet sales.

M. Heugel has just purchased a fine picture of the Dutch School.

Auction Sales.

The fourth day of the Delessert sale was devoted to Gothic books. Mr. Morgan paid \$1,930 for a copy of "Meditationes Johannis de Turrecremata" (1473), containing 33 prints, and \$960 for the series of 36 plates, "La Petite Passion," bearing the monogram of Albert Durer. Among the prints, the portrait of Jean Sustina Rembrandt was purchased by M. Symes for \$1,860, and a Raymonde Amadée brought \$300. The sale made \$50,000.

The sale of ancient and modern books owned by M. E. Legrand, the distinguished bibliophile, who has made a splendid collection of richly bound and illustrated books of the 19th century, is now on.

R. R. M. SEE.

A special cable to the N. Y. "Times" says: "The exhibition of the American Art Association was opened by the American Ambassador at the Art Students' Association Feb. 10."

The exhibition has a high level of excellence. Its principal feature is a number of open-air studies by Richard Miller. Max Bohm is represented by a charming canvas, "Maternity," as are also A. F. Friesseke's with "Misty Morning" and Parke C. Dougherty's with "Spring" and "Winter" studies, Charles Hawthorne's "Fisherman's Daughter," Walter Griffith's "Church at Boigneville," Alexander Harrison's characteristic marines, Henry Harts-horn's figure and fishing pictures, and Richard E. Brooks' "Song of the Wave" are also noteworthy.

The sculpture section, although smaller than the painting, is of equal merit. Paul W. Bartlett's portion of his model for the missing pediment for the Washington Capitol is here.

Among other notable paintings are "Toilette," by Eugene P. Ullmann; Myron Barlow's "Peasant Interior," Edwin Scott's "Study of Notre Dame," George Obertauffer's landscapes, N. Clarke's "Spring," and works by Burnside, Barnett, and others.

TOWNSEND ENGRAVINGS SOLD.

Collectors, amateurs and dealers were present at the sale, on Feb. 8, at the American Art Galleries, of the collection of engravings and etchings owned by the late John P. Townsend. The total for the sale was \$16,066. The highest price, \$1,625, was paid by a local dealer for Rembrandt's "Jan Sylvius," a second plate signed and dated. Other Rembrandt items sold were as follows: "Rembrandt in a Fur Cap and Robe," for \$22.50; "Rembrandt Leaning on a Stone Sill," signed and dated 1636, \$650; "Christ Healing the Sick," \$630 and "Christ Presented to the People," \$820.

HALSTED'S ORIENTAL ART SOLD.

The Oriental art property belonging to Mr. Richard H. Halsted was sold at the American Art Galleries, Feb. 8, 9 and 10. Prices obtained were comparatively low, and several items brought only \$4 each. The best prices obtained were \$350 for a Chinese bronze vase with spreading neck and tubular handles; a "Butterfly Box," Japanese writer's box and cabinet of black lacquer, \$80; Japanese bronze Kakimono, \$95; and a Japanese bronze font, lotos design, \$125.

FISCHER ART CO.'S SALE.

The auction sale at the Anderson Galleries at Madison Ave. and 40 St., of the art objects and pictures owned by the V. G. Fischer Co. of Washington, D. C., and which will begin on Monday afternoon next, to be continued through every afternoon and evening, with the exception of Saturday evening of next week, will attract collectors and art lovers from all over the country. For many years Mr. V. G. Fischer has been the leading art dealer of Washington, and is a deservedly noted connoisseur and collector. His retirement from the Washington field, to open his already well-known art gallery in New York has led to a dissolution of the Washington company, and it is the stock of that company, from the Washington gallery, now closed, which is to be dispersed at auction next week.

There is a large and varied collection of art objects, which individually and as a whole, evidence the rare taste and knowledge of the born and educated collector. This gives to the assemblage a non-commercial flavor, which makes it all the more interesting and valuable. There are choice pieces of pottery and porcelain, Oriental and from early and modern European kilns, all the best known factories being represented, wood carvings, cameos, pewters, old jewels, enamels, screens, watches, furniture, rugs, bronze ornaments, majolica, miniatures, snuff boxes of the daintiest workmanship and richest material, and carved ivories, including a set of chessmen, of German make, with a handsome checkerboard of the same make. There is also a good collection of English and other sporting prints in color.

The pictures, which represent many schools and periods and over a hundred artists, old and modern, are necessarily heterogeneous in character, but are all the more interesting in consequence. They have been the accumulation of many years of picture dealing, and range from examples of the early Italian Veronese, the early Frenchman Greuze, the early Englishmen Lawrence, Constable and Gainsborough to Corot, Van Marcke, Monticelli, Manet, Millet, Vollon and Boudin, the Dutchmen Israels, de Bock, de Hoog and Mauve, to such modern Americans as Thomas Hovenden, Arthur Parton, Frank M. Boggs, Jerome Myers and Robert Henri, and those Washington artists—and good ones, too—E. C. Messer, Richard Brooke and Max Weyl, with whom Mr. Fischer, as a trustee of the Corcoran Gallery at Washington, was long and intimately associated.

A feature of the exhibition and the coming sale, is the frank and honest catalog, compiled in a way that should be followed by the owners of other collections, which come to the auction block in New York. This openly "attributes" any pictures, regarding whose authenticity there is any doubt.

The gem of the picture collection is undoubtedly the beautiful Corot, "Cattle at Pasture," 17¾ in. in height by 24 in. wide, a canvas exceedingly rich in quality, and silvery in tone.

This canvas was sold at the Perkins' sale in 1899 to Arnold & Tripp for about \$10,500, and was later sold to Australia for some \$27,000. It was then resold to Mr. Kenneth Clark of Oxford, England, and was secured by Mr. Fischer at the sale of his pictures. It is illustrated in Robaut's "Works of Corot." Three other Corots are a characteristic little landscape, 8½ by 15¾ in., a landscape sketch from the Corot sale, and another and charming picture of the village clock tower at Crecy-en-Brie, 20 by 24 in. There is a large "Dream of Venice," "attributed" to Turner, which has every mark of authenticity, but has faded. The "attributed" Van Dyke from the Waggon collection is a handsome picture, glowing in color. There is a fine Van Marcke, unusual in subject, "On the Cliffs," formerly in the Mary Jane Morgan collection, four examples of Boudin, all charming, and some typical genres by Israels, Kever and de Hoog, and four unusually good landscapes by de Bock. A large seated portrait of John Julius Angerstein, the famous English art patron, which more resembles the work of Raeburn than Lawrence, but which would do credit to either master, is given to the latter. There is an unusually good cat picture by Henrietta Ronner, a number of charming examples of David Cox, Copley Fielding, Stanfield, David Wilkie and their fellows, some delightful sketches by Harpignies, and good examples of Jacque, Manet, a little winter scene by

Millet, typical examples of Joseph Bail, Monchablon, Ribot, Trouillebert, Delpy, Jettel, Vibert, a delightful Richard Wilson, a glowing Ziem, and an interesting landscape by J. Whitelaw Hamilton, the Scotch painter.

Among the American pictures are excellent examples of Charles C. Ingham, J. F. Kensett, R. L. Newman, Rembrandt Peale, W. L. Picknell, and among the moderns, Frank M. Boggs, F. A. Bridgeman, William M. Chase, J. G. Cropsey, W. L. Dodge, Charles Warren Eaton, Robert Henri, George Hitchcock, Parker Mann, Jerome Myers, Elizabeth Nourse and Arthur Parton.

There are a number of framed and unframed water-colors, some of them by noted painters. Altogether the collection is one that will appeal to the lovers of almost every school, and the sale will be one at which those who know pictures may secure prizes.

COLLECTORS' COMBINED ART SALE.

Pictures numbering 156, with the exception of a few drawings, all oils from the estates of Mrs. Charles Yerkes and Isaac Stern, and owned by the collectors Messrs. Guy R. Bolton, Charles B. Lawson and J. H. Stanford, the last of London, and Mrs. Clarence Hyde, together with some 695 art objects and articles, principally retained from the collection of the late Charles T. Yerkes, are on exhibition at the American Art Galleries, and will be sold at auction—the pictures in the Plaza ballroom on Monday and Tuesday evenings next, Feb. 19-20, at 8 o'clock, and the art objects at the galleries on the afternoons of Monday to Wednesday next inclusive, Feb. 19-21, at 2.30 o'clock.

The collections are, as may be assumed, exceedingly varied in character and uneven in quality, but their very heterogeneous make-up renders them exceptionally interesting, the galleries a good browsing ground for art lovers, and the coming sale a good opportunity for possible bargains.

The Yerkes art objects, which fill two of the upper galleries, are, as a whole, of excellent quality and should bring good prices.

As to the pictures the best average of merit is found in the Americans owned by Mr. Charles B. Lawson, an exceptionally good lot, and which includes a panel of five fine examples of the versatile and able George H. Bogert, the best Van Boskerck ("Bobby of the Evergreens") he has ever painted, two typical J. G. Browns, a beautiful, unusual Bruce Crane, a springtime landscape, an early and attractive C. M. Dewey with splendid distance effect, a strong and most colorful Dessar, three rarely strong examples of the late Maria Dixon, a good Dolph, and Ben. Eggleston, two typical W. H. Howes, a W. M. Hunt, two fair Innesses, an early and interesting Homer Martin, two exceptional Minors, a splendid Thomas Moran, a panel of three admirable Murphys, two good Rangers, two typical marines and a deep, rich landscape by Rehn, three fair Ballard Williams' and a panel of five superior, characteristic Wyants.

The old foreign pictures are chiefly owned by Messrs. Guy Bolton and the Isaac Stern estate, and the moderns come from the late Mrs. Yerkes and from Mr. Stanford of London. Of the older pictures the best and least to be questioned, for there are necessarily a number of more or less successful attributions, and the visitor may take his pleasure at guessing at others—are the Nicolas Berchem, Meyer von Bremen, Hondocoeter, Isabey, Lawrence (a late example, a full length of Lady Maria Oglander, interesting and attractive, although not strong), a Mierevelt (the half length of a Burgomaster, is a fine work, whoever painted it), the Raeburn (portrait of Sir James Inness-Ker), one of the attributed Watteaus, the "Fête Champêtre," and the little and beautiful study of two heads, "Les Jeunes Amants," given to Fragonard, and which certainly has his color and feeling, if the hands are weak.

Of the more modern pictures the best are the Alma Tadema, the Aubert (a charming example), three of the eight examples of Jan Van Beers—all from Mrs. Yerkes, the typical, if hard, Benjamin Constant, the Berne-Bellecour, Bodini (a gem), Bouguereau's "Cupid and Butterfly," the small but good quality Corot "Marshland," the well-known Gerome (a portrait of the artist at work in his studio—hard as nails, but typical), the Goubie, Haquette (a fine example), Hermann (a rarely fine little figure), Huguette, Jacquet, Metsu, De Keyser (more like Elias), Netscher and Jules Worms.

A feature of the exhibition not catalogued is a stand with panels covered with 300 thumb box and larger sketches and finished pictures, many of them most attractive and all varied in subject, by Jan Van Beers, which will be sold as one lot.

LESSER PICTURE SALE.

The cable brings the news of the sale of Old Masters which formed the stock of the late Mr. Lesser Lesser, the London Bond St. dealer, at Christie's Saturday last (Feb. 10), for a total of £18,000. Every school was represented, especially the Dutch and Flemish. The sale also included seven canvases given to Rembrandt, none of which are recognized by Dr. Bode in his book.

A panel by Correggio, "Madonna and Child," which was ruined in restoration, brought 200 gns.; "The Repose of the Holy Family," a panel by Rubens, went to M. Bohler of Munich for 1,450 gns.

It brought 500 gns. in 1900 and was formerly in the Mme. de Falbe collection; Colnaghi and Obach secured a bargain; the "St. Sebastian," by A. Moro, for 360 gns. "The Holy Trinity," given in the catalog to Botticelli, fetched 950 gns.; "The Madonna," by D. Puligo, from the collection of Sir Philip Miles, bart., 1884, brought 420 gns.; Tooth & Sons secured "A Woody Landscape," by Old Crome, for 550 gns.; Lady Hamilton as "Nature," given to Romney and pronounced a copy, brought 440 gns.; the portrait of "Elizabeth, Countess of Ancrum," catalogued as by Reynolds, fetched 640 gns.

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Harpignies	Mesdag	Thaulow	Weiss
Israels	Millet	Turner	Weissenbruch
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Many of the paintings are unusually fine examples of the work of these Masters, and will appeal strongly to discriminating collectors.

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Madison Avenue at Fortieth Street

NEW YORK CITY

PENNA. ACADEMY DISPLAY.

(Continued from page 3.)

Gallery A and South Corridor.

scene "Turn of the Tide," Ossip L. Linde's two works, "Pont Aven—Brittany" and "Venetian Fête," both exceedingly strong, the last a decorative work with glowing color, and Ernest L. Blumenschein's delightful, if familiar, portrait of a German actor, and his not so good "Family Group" with its wooden child. In the South corridor also hang Lucy M. Taggart's full-length half-life size expressive "Lady from Philadelphia," Charles Bittenger's quarter-life size, full-length standing quaint portrait, "The Lace Fan," and Joseph T. Pearson, Jr.'s "Aeroplane," which depicts an eagle—his talons in the body of a dead crane on the edge of a lofty mountain cliff, gazing at a biplane swooping down through storm clouds. The conception is dramatic, but the color is hard and dry.

Gallery B. Reviewed.

This, one of the larger galleries, has a number of interesting and important works, the best of which seem to the writer to be, Wilbur D. Hamilton's full-length standing portrait of Robert P. Blake, Hilda Belcher's quaint and well-painted "Fellow Traveller," Irving R. Wiles' double portrait called "The Sisters," when shown at the New York Winter Academy, but here entitled "Dorothy and Caroline," Martha Walters' strong, broadly painted, effective "Mother and Child," and Elizabeth Sparhawk-Jones' brilliant Zorn-like interior, with figures, "In the Spring," to which was deservedly awarded the Mary Smith prize for the best work by a woman artist in the display.

Two of the seventeen mural paintings for the new Curtis Publishing Co.'s Philadelphia building by Maxfield Parrish, have all his grace of line, Renaissance choice of subject and fine quality. There is a typical, and, of course, virile winter landscape, "Zero," by Edward W. Redfield, and near it hangs John C. Johansen's well-remembered and always effective girl on horseback, "The Village Rider." There is a stirring marine by Clifford W. Ashley, "Southeast Trade Wind," a solidly painted, rich landscape by L. H. Meakin, "Kickinghorse River," and another brilliant, broadly-painted interior with figures by E. Sparhawk-Jones, "The Shoshop." Philip L. Hale shows a good still life in "Autumn Fruit," and Everett L. Warner's "St. Paul's Chapel—Winter Morning," I praised when shown at the Winter Academy. But the picture of this gallery is Irving R. Wiles' full-length standing "Portrait in Black," reproduced on the front page of the *Art News* last week—to the writer's mind the best portrait that Mr. Wiles has yet painted; original and effective in composition, charming in expression and impeccably drawn. There is a nice feeling of air and life in Howard G. Cushing's "On the Verandah," Frank A. Bicknell's strong composition, full of air and light and richly painted "Pirates' Cove" has been praised before at the Winter Academy, while G. B. Troccoli's "Black Spangled Dress" is an unusual piece of painting.

Other Good Pictures.

We must pause a moment to study the portrait of a young girl by Homer Boss, one of the best and strongest he has produced, a full-length standing presentment; and as a contrast, Susan Watkins' "Afterglow—Anacapi," allures by its tender color and poetic sentiment. A good character study is Marian Power's "Little Housewife," and fine expression is the feature of Carl J. Nordell's "Listeners." I was pleased to see again Eugene E. Speicher's admirable likeness of Charles Dana Gibson from the Winter Academy, while Max Bohm's full-length standing "Portrait of Madam B." does him great credit, for its fine action and expression and exceedingly rich color. William M. Paxton's interior with figures, lovely in lighting, "Breakfast," carries on the good work he has been doing of late years, and Joseph De Camp deserved the Carol H. Beck gold medal for his half-length strong presentment of Mr. Francis I. Amory.

Other well known pictures in this gallery are Charles Rosen's good winter landscape, "The Frozen Delaware," M. P. Bewley's strong character study, "My Boy," Fred Wagner's charming winter landscape with its rich color and fine feeling, Frank Linton's half-length portrait of William L. Austin, Will Rau's good landscape, "Storing the Hay," W. W. Gilchrist, Jr.'s, dashing presentment of Mrs. Borland in dancing costume, Jonas Lie's dramatic and forceful landscape, "Shower Passing Out to Sea," and Adele Herter's familiar full-length standing and truthful "Portrait of David Mannes."

The pictures in galleries E, F, G, H, I, K, the North corridor and transept, and the central gallery, and the sculptures in the rotunda, must be left for future issues.

James B. Townsend.

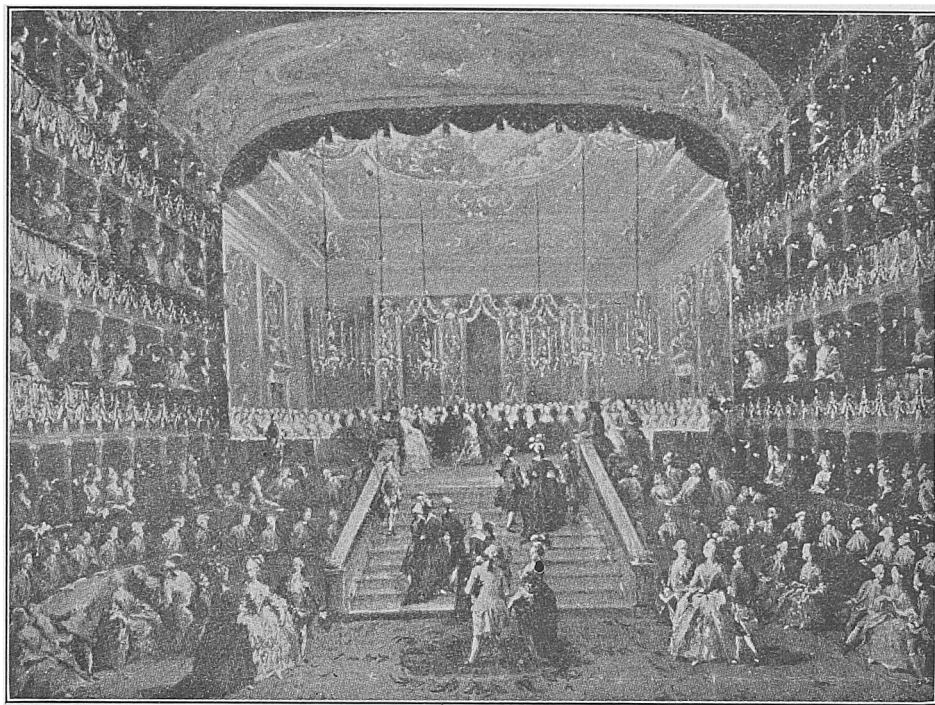
A GREAT GUARDI HERE.

In handsomely arranged and appointed rooms at No. 389 Fifth Ave., hung in soft-toned grays, Mr. Stephan Bourgeois of Paris, has among a number of interesting and important pictures by old and modern masters, the recently discovered and beautiful painting by Guardi of the famous ball in the Theatre of St. Benedetto in Venice, given in honor of the "Conti del Nord" or the Grand Duke Paul and Duchess Feodorovna, (afterwards Czar and Czarina of Russia), in 1782. This is one of the only known three interiors ever painted by Guardi. The other two—one is in a private London collection and the other which is in the Pinakothek at Munich was purchased in London three years ago by the late director, Dr. von Tschudi, and created a sensation when placed on exhibition.

Of this remarkable work, George A.

the stage look like one of the enchanted palaces of the 'Thousand and One Nights,' and called forth from the princely spectators, applause and enthusiastic clapping of hands."

"By a kind of Rembrandtesque illumination of part of his picture," says Mr. Simonson, "Guardi has most cleverly concentrated attention on the brilliantly lit shimmering table, to which the ladies sit down, the gentlemen standing behind them. The cupola-shaped ceiling of the golden corniced Salon, into which the stage was converted, was transformed in the painting in rococo style; a segment of which with a Tiepoloesque design, is visible in Guardi's rendering of it. The actual arrangement of the theatre, as described by the piquante Comtesse des Ursins in her brochure, corresponds exactly to the one disclosed in Guardi's



BALL IN THEATRE ST. BENEDETTO, VIENNA,

By Francisco Guardi.

Simonson said in the "Burlington Magazine" of last May:

"The Gala ball and banquet is the subject of a recently discovered work of Guardi of great beauty. It is so remarkable a painting that even connoisseurs who are familiar with Guardi's spirited renderings of scenes of Venetian contemporary life, such as his other two interiors, 'Masquerade at the Ridotto' (Kann collection), and the 'Sala del Collegio' (Louvre), marvel at this supreme effort of his brush. The dazzling coup d'oeil of the theatre evoked by the artist defies description, and recalls visions of the fabulous tales of the 'Thousand and One Nights.' Art has been described as the attempt to achieve the impossible. Guardi has almost attempted it in this case, and has succeeded beyond human dream. The picture which has now come to light is a new revelation of that combination of strong artistic fibre and refined sensibility which has made him, psychologically, the most interesting interpreter of the everyday life of his Venetian contemporaries. Neither Canaletto nor Longhi, between whom Guardi forms a kind of connecting link, can vie with him in that respect."

The Venetian chronicler Berlan describes the scene which Guardi has painted as follows: "The golden rooms, the lights, the mirrors, eighty-four ladies seated at a circular table, and behind them a row of cavaliers standing, as soon as the curtain rose, made

picture and there is little doubt that it was on the spot that he drew the plan of the theatre which he afterward peopled from memory with such magical effect."

"We find," continues Mr. Simonson, "that in the picture of the Gala ball, Guardi has drawn a heterogeneous gathering, paying great attention to the delineation of the principal figures, several of which are handled with such delicacy of touch that they recall types of men and women painted by Gainsborough. The more distant spectators are rendered with a genius for succinct suggestion, but for which, coupled with consummate execution, Guardi would have exposed himself to the charge of exceeding the legitimate bounds of art. It is not unusual to compare Guardi's figures with those of Watteau, but in one respect Guardi, who is not far behind the French painter of fêtes galantes in gifts of fancy, excelled him. Watteau was not endowed with the Venetian's vividness and incisiveness of touch, and that *griff en diablée* which was his most distinctive artistic heritage."

The picture was shown at the exhibition of work by the Venetian artists of the 18th century at the Burlington Fine Arts Club in London last summer, and there excited universal interest and admiration.

It is a matter for congratulation that so notable a canvas has come to New York.

TOLEDO'S SHOW OF ISRAELS.

The remarkable display of 26 important canvases from the brush of the late Josef Israels, at the new Toledo Art Museum, emphasizes the fact that the true awakening of the present revival of Dutch art is in a large measure due to Israel's regeneration, as a comparison of his work done before the latter part of the present century would indicate. The productions of what are known as his middle or latest periods were, for the most part, those shown at Toledo.

The paintings on exhibition, with a few exceptions, related to his essays outside of portraiture, and to the stern realities of life among Dutch peasants and fishermen. Occupying one of the most important galleries in the new museum, they contributed in a marked degree to the success of the dedication of this classic temple, and were viewed by fifty thousand persons during the three weeks' exhibition.

Brief mention of the paintings can only be made, and in point of importance it would be difficult to differentiate between them. The place of honor was necessarily given to the largest and most important in size, "Toilers of the Sea," loaned by Mr. Frank G. Logan of Chicago, Ill., and "Expectation," loaned by the Metropolitan Museum. These canvases are known to all art lovers, and need no belated praise. "The Sexton of Katwijk," a gem of artistic lighting and vibrant color, was also loaned by Mr. Logan. "Mother's Cares," loaned through Mr. William O. Goodman of Chicago, and "The Convalescent," from the Cincinnati Museum; "Homewards," lent by Mr. Ralph Cudney of Chicago, and "The New Flower," from Mr. E. L. Ford, of Detroit, formed an attractive group.

A beautiful and characteristic landscape, "The Daily Bread," an early example, was loaned by Mr. E. D. Libbey, the founder of the Museum. "In Thought," loaned by Mr. Nathaniel French, of Davenport, Ia., and the "Madonna of the Cottage," loaned by Mr. G. A. Stephens of Moline, Ill., were also greatly admired. "The Army and the Navy" (water-color), loaned by Dr. Frank W. Gunsaulus of Chicago, was exceedingly interesting.

"After the Storm" came from Mr. Edward B. Butler of Chicago, "Potato Peelers" and "Washing the Cradle" from H. C. Lytton of Chicago, "Near the Cradle" from Mr. Frank Gates Allen of Moline, Ill., and "Old Age," a fine contribution in portraiture, was loaned by Mr. Edward Morris of Chicago.

"Children of the Sea" was loaned by Mr. Arthur J. Secor of Toledo and was greatly admired, as were also "The Pancake" from Mr. E. L. Ford and "The Trousseau" from Miss Stella D. Ford, both of Detroit. "The Three Paddlers," loaned by Mr. W. K. Bixby of St. Louis, and "The Frugal Meal," from the same collection, were nicely grouped, and "The Cottage Madonna" and "Ray of Sunshine," both loaned by Mrs. H. N. Torrey, Detroit, were notable additions to the collection.

"The last portrait of the artist," painted by himself, accompanied by an autograph letter from the artist to the owner, Mr. E. D. Libbey, attracted great interest.

"Maternal Happiness," from Mr. Ralph Cudney of Chicago, and "The Pancake" (water-color), loaned by Mr. George Lytton of the same city, completed the collection.

T. S. Parkhurst.

Prof. M. J. Rougeron, of New York, has been commissioned to transfer from panel to silk canvas of the famous painting, "The Adoration of the Magi," by Memling, which was imported two years ago by an important private collector.

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E. A. SEEMAN in LEIPZIG (Germany)

AROUND THE GALLERIESM. Jacques Seligmann, accompanied by Mme. Seligmann, arrived from Paris on *La Provence* Saturday last. A talk with M. Seligmann appears elsewhere. M. and Mme. Seligmann are at the Ritz-Carlton.

An unusual collection of Dutch, Flemish, German and Italian Primitives will be placed on exhibition at Ehrich Galleries, No. 463 Fifth Ave., on Wednesday next. These Primitives have been selected with great care, and after much research, and the exhibition promises to be one of the most important of its kind this season.

M. Georges Roux of Galerie Georges Petit, who came over from Paris some little time ago with Mr. Edward Brandus, sailed to return on the *Baltic* Thursday last.

Mr. E. Sperling of the Kleinberger Galleries of Paris and New York, and who recently returned from his annual Christmastide trip to Paris, will sail again for Paris, Feb. 28.

Mr. Frank Partridge of No. 741 Fifth Ave. arrived last week from London on the *Laconia*. He brought with him, among other important importations for his gallery, an unusual and beautiful suite of Chippendale furniture, composed of six chairs and a settee. This was made by Chippendale on the special order of the last Lord Delaval, whose title is now extinct; and was shown at Earls Court last summer. Mr. Partridge, rather curiously, had a repetition on his arrival of the experience of last year when he was annoyed by being confounded with another "Frank Partridge," a member of the Union League Club. The latter was then arraigned on the charge of smuggling across the Canadian border and now is under arrest at Monte Carlo, according to the cables, on account of dishonored checks given a hotel-keeper there.

Early French drawings by Clouet, Jean DeCort, Daniel Dumestier and others, representing personages of the time of Henry II are now on exhibition at the E. M. Hodgkins Gallery, No. 630 Fifth Ave.

Mr. Myron Holmes, who succeeded the late H. O. Watson as head of the old established firm of that name, at 16 West 30 St., has just returned from a European trip of several weeks' duration spent assembling a collection of antique tapestries and furnishings suitable for the clientele of the house.

Paintings of the Barbizon school and examples of some of the more modern French and Dutch painters, and also of the American, W. Gedney Bunce, are on exhibition at the Cottier Gallery, No. 3 East 40 St.

Paintings by Edmund H. Osthaus, chiefly of hunting dogs, will be on exhibition at the Moulton & Ricketts Gallery, No. 12 West 45 St., for a fortnight, opening on Monday next Feb. 19.

An important sale of a collection of rare textiles of various periods has been sold by Mr. H. G. Kelekian to the technical schools of the Carnegie Institute, Pittsburgh, Pa.

A correspondent takes the *Art News* to task for an article in last week's issue on the important and excellent exhibition of Whistler etchings and drypoints now on at the Keppel Gal-

lery, No. 4 East 39 St., which he says is incorrect in its assertion that "the display is the best of the kind yet seen in New York, etc." He refers to the comprehensive exhibit of Whistler's black and whites made at the Grolier Club two or more years ago, and the display of some 52 representative impressions at another print gallery in New York some time ago. It was the intention of the writer of the notice of the Keppel exhibition to convey the impression that said exhibition was claimed by the Keppel Gallery to be "the best of the kind yet seen in New York," but the display will speak for itself to those who are interested in or familiar with the subject, and its excellence or defects, as compared with previous displays of the kind, may be best left to their verdict.

SALMAGUNDI AUCTION.

Members of the Salmagundi Club must have had unwonted stimulation to make this year's annual auction exhibition, held at their galleries this week, and which closes tonight, the last of the sale, the best of its kind the Club has enjoyed.

The display, which numbered some 186 small canvases had choice examples of New York's best painters. Among them were William J. Hays, A. T. Van Laer, W. Cranville Smith, Addison T. Millar, Carle M. Boog, Edward Potthast, Jonas Lie, Frederick J. Mulhaupt, G. Glenn Newell, David J. Gue, John Ward, Dunsmore, James G. Tyler, John Carlson, C. P. Gruppe, Frank C. Mathewson, D. Anthony Tauszky, Henry Mosler, E. Loyal Field, William H. Howe, Henry B. Snell, Guy C. Wiggins, F. Luis Mora, Gustave Wiegand, Eliot Clark, William Ritschel, Chauncey F. Ryder, Edmund Greacen, A. E. Powell, Benjamin Eggleston and many others.

The story of the auction sale, always a most interesting event in art circles, will be told next week.

SAN FRANCISCO.

The Art Loan Exhibit, for the benefit of the Red Cross Hospital, which opened at the Palace Hotel Feb. 3, closes today.

The pictures on exhibit include several old masterpieces loaned to the board of managers of the hospital. Mrs. William H. Crocker has loaned her "Man with the Hoe," by Millet, and Charles Sutro has a number of valuable pictures, also Mmes. Francis Carolan, Henrietta Zeile, Jacob Stein, Jules Levy and Phoebe Hearst.

The collection of Russian paintings originally brought to this country for exhibition at St. Louis by Col. Kowalsky, were sold at auction on Saturday last by the Government to cover duties and freight amounting to \$19,000.

They were knocked down to Mr. F. C. Havens of Oakland for \$39,000. The paintings represent the best modern Russian painters and it required three years to collect them.

BENGUIAT CASE NOT ENDED.Information sent to the *Art News* last week by persons whose responsibility and authority should be unquestioned, to the effect that a decision had been rendered in favor of the plaintiffs in the case of Benguiat vs. Benguiat, and which was consequently published in good faith in last week's issue, proves to have been erroneous.

So far from the case having been concluded, former Judge Leventritt, counsel for the defendants, Messrs. Vitall Benguiat et al., in reply to a question of the court, stated on the afternoon of Feb. 6—the fiftieth day of the trial—and when the counsel for the plaintiff had announced his case as closed, that "he thought he should be able to put in all of his side within eighty days." As "The World" well says:

"The April showers will have exhausted themselves when that happy moment arrives, whereupon the plaintiffs will pop up again with testimony in rebuttal, and the defendants, yielding not an inch, will take another whack with testimony in rebuttal. If all goes well, therefore, there seems to be no reason—this is just a reckless guess, however—why the question of an oral partnership in an Oriental rug business agreement, the point at issue, should not be decided by June 30.

The exhibits so far in evidence number 800, and they are in every language. Mordecai Benguiat, one of the plaintiffs, was on the stand nineteen days.

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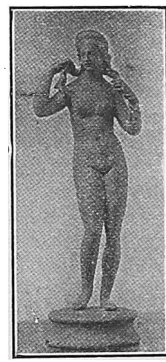
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PENNA. ACADEMY MEETING.

The annual meeting of the stockholders of the Pennsylvania Academy was held last week in the print room of the Institution. The old board of directors—George D. Widener, Theodore N. Ely, Dr. Herbert M. Howe and Arthur H. Lea—were re-elected for another term of three years. In his report, Director Trask dwelt upon the improved physical condition of the building and that the fire risk was well nigh eliminated.

FORT WORTH (TEX.)

The third annual exhibition of selected representative paintings by American artists at the Carnegie Public Library building, and which is attracting deserved attention, will close Tuesday next. The paintings, 45 in number, have been assembled by the American Federation of Arts for the Texas circuit. The majority of them have been seen in exhibitions in New York, Philadelphia, Buffalo and St. Louis.

GIRL AT THE PIANO,
By Renoir.Purchased by Mr. Martin A. Ryerson from
Durand-Ruel Galleries.PORTRAIT OF MME. C.,
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SEATTLE (WASH.)

The museum galleries of the Washington State Art Association were opened with a reception and loan exhibition of oils on the evening of Feb. 6. A portion of the available permanent collection was also placed on view. The association has received for its permanent collection, "Jesus in the Tomb," by Henri Levy, as a donation from Durand-Ruel & Sons of New York.

NEW ORLEANS (LA.)

Durand-Ruel & Sons of New York have just presented to the Delgado Museum a typical painting by Monet. The canvas was exhibited in the Museum and highly praised and admired.

MILWAUKEE (WIS.)

An admirable collection of paintings is now in the gallery of the Milwaukee Art Society, the work of Milwaukee artists. The exhibition opened Feb. 8 and will continue until Feb. 29. Twenty-four artists are represented by 114 pictures, which are hung in the spacious and well-arranged gallery.

Francesco Spicuzza shows a portrait respectively of his mother and of Mr. Samuel O. Buckner, president of the Art Society. His landscapes and "Bathers" were shown last autumn in New York at the Water-Color Society.

The list of exhibitors includes many well-known names, and others which are newer.

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